DOCUMENT RESUME

ED 181 921 IR 008 023

AUTHOR Liptrott, Peggy: Poyser, Alice
TITLE The Children Are Watching: A Survey of Children's Broadcasting in Canada and Some Recommendations for the Future.
INSTITUTION Assembly of Arts Administrators of Canada, Winnipeg.
SPONS AGENCY Canada Council, Ottawa (Ontario).
PUB DATE 79
NOTE 29p.

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Broadcast Industry: Childhood Needs: *Children: *Childrens Television: Foreign Countries: Media Research: National Surveys: Program Improvement
IDENTIFIERS *Canada: *Media Literacy

ABSTRACT

This report summarizes the findings of a survey of children's broadcasting in Canada, conducted by two media experts who traveled about the provinces and territories of Canada over a one-year period, and recorded their subjective responses to what they discovered. These responses, impressions, and ideas have been translated into recommendations, and a selective bibliography has been assembled. (Author/CMV)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ED181921

THE CHILDREN ARE WATCHING

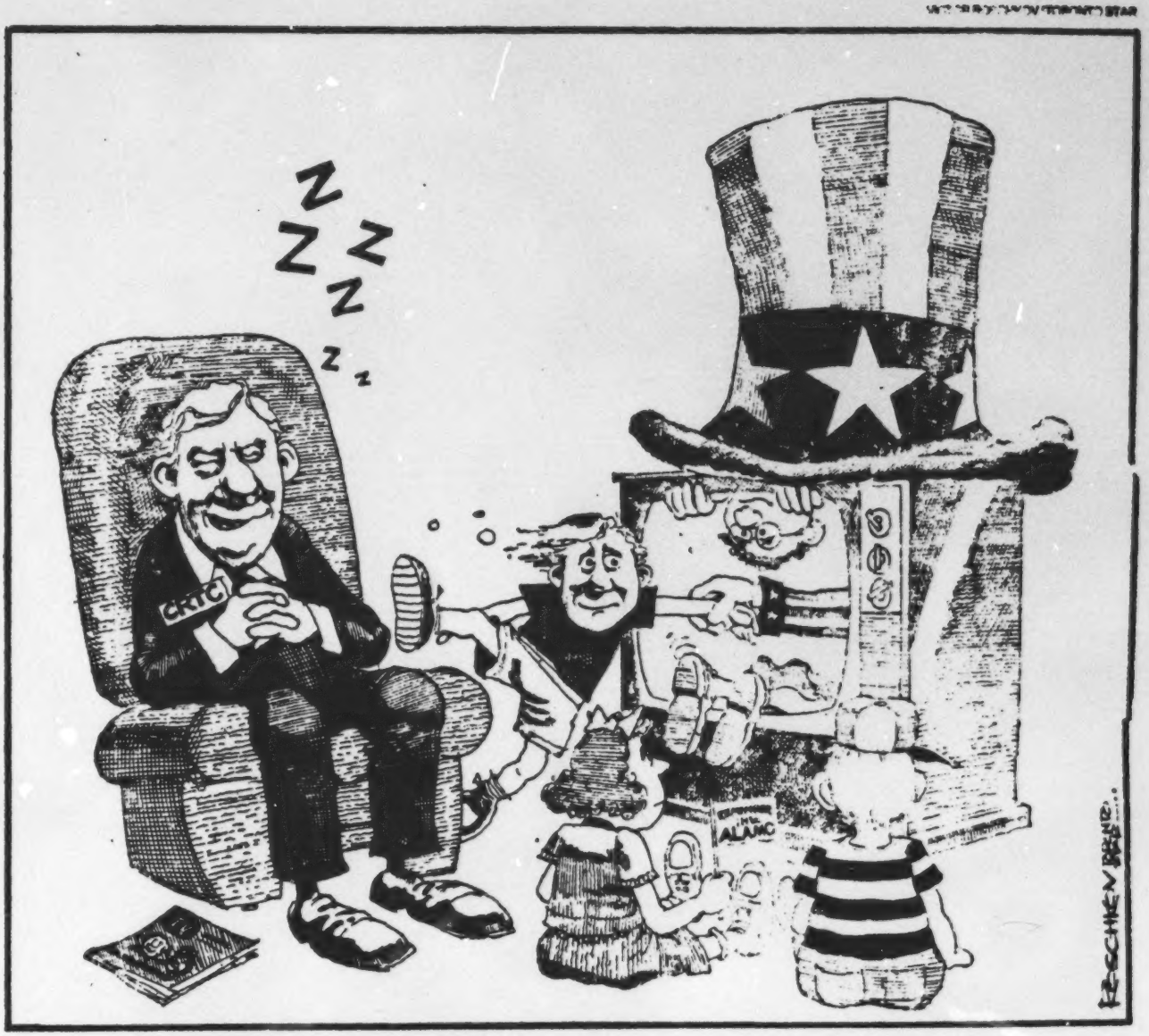
A Survey of Children's Broadcasting in Canada and some recommendations for the future

Commissioned by
The Assembly of Arts Administrators of Canada
for the International Year of the Child
1979

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Mary Elizabeth Bayer

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

IR000023



U.S. TV shows are drowning our young in tidal wave of Yankee hype, studies show.

By permission
TORONTO STAR November 4,1978

THE CHILDREN ARE WATCHING

Contents

		Page
1.	Introduction	1
2.	Acknowledgments	2
3.	Survey Method	3
4.	In Sum	4
5.	Summary of Recommendations	5
6.	In Context	6
7.	Travels Across the Country	11
8.	Who Should Do What?	19
9.	Selected Bibliography	25

THE CHILDREN ARE WATCHING

INTRODUCTION

Television is without doubt the most powerful communication tool since the invention of the printing press. Radio is a close second.

A multiple-impact machine, able to assault the eyes, the ears, the mind, the memory and imagination, television can be an instrument for the greatest good, or a messenger of evil and ignorance. At worse, it can be a carrier of mind disease, of inanity, of mediocrity, of empty illusion. Its magic powers can be corrupt, corruptible and devastating OR it can be magnificent.

Let the adults take care of themselves. In Canada today, hundreds of thousands of children are spending more time in front of their television sets than at any other creative play or at school or even, in some cases, in sleep. They stare at the box as it dances and glitters and squawks at them, often mesmerized and stupefied by the colour and sound and fury signifying nothing. There is massive evidence which can be produced to prove that we have created a monster in the power of television and radio, but from the point of view of the child, the monster has run amok, or is being pathetically relegated to the lowest end of any programming priorities. What should be the most exciting teaching instrument of history to date is all too often being misused by parents, producers, planners, networks and commercial enterprisers. The wasteland of broadcasting is the littered and empty playground of children.

This study of what is and what might be was commissioned for 1979, the International Year of the Child, by senior arts and culture administrators of Canada, who are convinced that the extraordinary creative force available in our country today could and should be better used for the best in broadcasting for children.

Mary Elizabeth Bayer

" . . . There are a number of good people out there in the television and radio stations. There is money enough in the industry. But programming will not improve until there is public demand, and it is hard to rally people around mediocrity."

Alice Poyser

" . . . Most of the organizations concerned with children's broadcasting began with excellent people, high ideals and intelligent goals, but they failed. Why? Lack of money, lack of adequate permanent staff, lack of serious commitment, lack of energy, lack of public support.

We need people who can elevate our children from the sea of mediocrity and triviality that surrounds them, by improving radio and television. We need people who are aggressive, angry, aware, dedicated, excited, interested, persuasive and positive. Our children are our most important Canadian resource. Television and radio are helping to shape our new adult citizens. We who are concerned must care, and accomplish our goals.

Peggy Liptrott

Acknowledgments

The Assembly of Arts Administrators is an informal organization comprised of senior civil servants responsible for cultural development in the Provinces, as well as the Department of the Secretary of State and The Canada Council. The group meets bi-annually to discuss matters of common concern. At its Spring 1978 meeting, the Assembly authorized a study of broadcasting for children, and set up a committee to supervise the project.

Special thanks are in order for the following:

Newfoundland
Nova Scotia
New Brunswick
Ontario
Manitoba
Saskatchewan
Alberta
British Columbia
The Canada Council
The Department of the Secretary of State

The researchers wish to acknowledge their particular appreciation to the following:

Denise Nadeau, National Film Board, Montreal
Arlene Moscovitch, National Film Board, Toronto
David Bartlett, Secretary, The Canada Council
Janet Solberg, C.R.T.C.
Executive producers and staff, C.B.C.
Rosalie Monk, Children's Broadcast Institute
Dean A. Gifford, Applied Arts, Ryerson Polytechnical Institute
Robert Gardner, Chairman, Radio-Television Arts Dept., Ryerson Polytechnical Institute
Evelyn Crandell, Canadian Advertising Advisory Board
Staff of Tree of Peace, Yellowknife
Tom Eagle, Yellowknife
Barrie Robb, Government of the Yukon Territory, Whitehorse
The late Sue Kramer, Globe Theatre, Saskatchewan
Elizabeth Ball, Carousel Theatre, Vancouver
Tibor Feheregyhazi, Magus Theatre, Thunder Bay
Jack Ruttall, CFCN, Calgary
Dalton Robertson, The Financial Post
Robin Quinn, Canadian Association of Broadcasters
Pat Crosby, Chief of Communications, StatsCan
D. P. Mersereau, Northwest Territorial Government, Yellowknife
Debbie Quinn, Manitoba Theatre Workshop, Winnipeg

SURVEY METHOD

The survey of children's broadcasting was undertaken over a one-year period under the guidance of a committee of the Assembly of Arts Administrators chaired by Mary Liz Bayer of the Manitoba Department of Tourism and Cultural Affairs, and including Joy Cohnstaedt of the Saskatchewan Arts Board and Norm Best of the Ontario Ministry of Culture and Youth. It was financed on a shared basis by the Provinces and by Canada Council.

The Committee met as required, and members of the A.A.A. were enlisted to help by providing not only their own opinions, but introductions to the media decision-makers in their respective constituencies. Their generous help is acknowledged with thanks.

Two experienced media experts, television producer Peggy Liptrott of Toronto and writer/broadcaster Alice Poyser of Winnipeg, were commissioned to do the survey and bring in recommendations to the Assembly of Arts Administrators. They shared the work on a geographical basis, with Ms. Liptrott doing the eastern part of the country, and Ms. Poyser the west and north. Because of its special achievements, differences in problems being faced, and jurisdictional differences in broadcasting, Quebec was not covered in this phase of the project.

It was agreed that, in preparing their report, the researchers would be encouraged to give us their subjective responses to what they discovered in their travels, based on their experience; that, rather than presenting an academic thesis, we would synthesize a series of impressions and ideas. Footnotes, extensive references and supportive documentation are available. These responses, impressions and ideas have been transmuted to recommendations which represent the collective opinions and hopes of a vast majority of workers in the vineyard in every province and territory across Canada.

This, then, is a summary of the survey, the essence of the researchers' findings. As one of the fringe benefits has been the amassing of reams of relevant information, a valuable bibliography has been assembled, and a selection is attached.

IN SUM

- The airwaves are free. The children are watching, listening, absorbing. Garbage out, garbage in.

- The ultimate aim is to raise our children from the morass of mediocrity and violence and triviality that surrounds them by improving the quality of broadcasting that is available to them.

- Good quality programs for children must not only be produced, they must be effectively promoted and widely shared, with appropriate follow-up through informed and sensitive adult support.

- Tax-supported media institutions should allocate a fair and significant percentage of funds, facilities and expertise to the production of high quality children's programming in Canada.

- Private television exists for profit; decisions are based on ratings. Television teaches children to buy; only consumers can influence advertisers to influence private television to improve the quality of their children's programming.

- Children's television is not cheaper than adult television. Funds should be assigned so that the skills of Canada's best writers, actors, producers, puppeteers, illustrators and musicians may be engaged in children's broadcasting.

- Rather than making children passive, distorting reality and stultifying imagination, broadcasting should be seen and heard as a participatory adventure of the mind and spirit, encouraging creativity, learning and joy.

SUMMARY OF RECOMMENDATIONS

I. THAT THE FEDERAL DEPARTMENTS OF THE SECRETARY OF STATE AND OF COMMUNICATIONS AND THE PROVINCIAL DEPARTMENTS RESPONSIBLE FOR THE ARTS AND CULTURE RECOGNIZE THE SERIOUS NEED FOR IMPROVED QUALITY BROADCASTING FOR CHILDREN, AND TAKE APPROPRIATE VIGOROUS ACTION IMMEDIATELY.

II. THAT GOVERNMENT-SPONSORED COMMUNICATIONS ORGANIZATIONS REASSESS AND IMPROVE THEIR PROGRAMMING FOR CHILDREN.

III. THAT MONITORING AND REGULATORY SYSTEMS BE ESTABLISHED IMMEDIATELY TO IMPROVE THE QUALITY AND QUANTITY OF EXCELLENT PROGRAMMING FOR CHILDREN.

IV. THAT THERE BE ESTABLISHED A RESOURCE CENTRE FOR COLLECTING AND DISTRIBUTING INFORMATION ABOUT CHILDREN'S BROADCASTING, NOT ONLY TO PROVIDE A BANK OF PRINT AND AUDIO-VISUAL MATERIAL AVAILABLE, BUT TO BE AN IMPORTANT MEDIA-LEARNING CENTRE.

V. THAT MECHANISMS BE DEVELOPED TO PROVIDE CHILDREN'S BROADCAST TRAINING WORKSHOPS AND LEARNING OPPORTUNITIES ACROSS THE COUNTRY.

VI. THAT TAX INCENTIVES, ON THE BASIS OF PERCENTAGE OF TIME SPENT ON CHILDREN'S BROADCASTING, BE DEVELOPED TO ENCOURAGE PRIVATE STATIONS TO IMPROVE THE STANDARDS OF CHILDREN'S BROADCASTING.

VII. THAT THERE BE A CONCERTED EFFORT TO IMPROVE THE EDUCATION OF CHILDREN IN MEDIA LITERACY.

VIII. THAT RESEARCH INTO CHILDREN'S PROGRAMMING BE IMPROVED.

IN CONTEXT

A Canadian presence in Canadian culture and broadcasting is marginal:

- One of every 10 magazines sold in Canada is Canadian;
- Four of every hundred records sold have Canadian content;
- Seven of every hundred books sold are written by Canadians, and published by Canadians;
- Less than six of every hundred movies seen are Canadian;
- Twenty-nine of every hundred hours of television viewing by English-speaking Canadians is Canadian programming;
- Sixty-five of every hundred hours watched by French-speaking Canadians is Canadian content.

These bits of Canadiana make Canada unique; no other developed nation is so dominated by foreign culture. Last October, the Canadian Government's slashing of arts and cultural budgets elicited little public concern. Could it be that Canadians have become so Americanized that hearing, reading or viewing Canadian records, books or television is an alien experience?

Like most of their parents, most children prefer American television. CBC's JUST FOR KIDS gets 3% of the viewing audience in Edmonton. The competition is THE BRADY BUNCH, STAR TREK and THE SIX MILLION DOLLAR MAN. The CBC adult afternoon show, TAKE THIRTY, gets 10% of the national audience against an American soap opera, ANOTHER WORLD - which picks up 68% of the audience.

No other free country in the world has relinquished the imaginations of its children to another nation for programming.

These facts and figures have been derived from Statistics Canada material, material collected by the 1812 Committee, the CRTC Report on "What Canadians Choose to Watch," the 1975 Report by Judy LaMarsh, and material published by the Ontario Educational Communications Authority and the Canadian Children's Channel.

I. The Children are Watching

In Canada, 96% of homes have television. The average Canadian child watches television for 4 1/2 hours per day. The average Canadian child goes to school for 5 1/2 hours per day. There are innumerable children who spend more time with television than they do with their parents.

The transistor radio is a constant companion; the children are listening to the record ratings, the Top 40, the decibel ratings echo and re-echo with the quality of content.

The Canadian Radio and Television Commission policy has made Canada the most cableized nation in the world, now carrying three American cable networks to the farthest reaches of the country.

An eleven-year-old child today spends 80% of his viewing time watching ADULT programs, and by the time the child is 15, he will have witnessed 13,000 murders and a variety of other violent acts.

II. Television Affects the Whole Child

Extensive research has been done on the impact of SESAME STREET. In summary, it would appear that the "SESAME'd" child begins school with impressive number and letter skills. However, by Grade 3 the advantage is lost, and the non-televised child seems to be on an equal footing with the SESAME graduate. The non-televised child has spent 5,000 hours playing, exploring, talking to parents and to other children. The televised child has spent 5,000 hours watching the tube. The result?

- "TV has programmed children to be passive, politer, more accepting of garbage. Now, I limit a play to an hour. Twenty years ago, the children had an attention span that was longer, so I produced two-hour plays." Elizabeth Ball, Carousel Theatre, Vancouver.
- "We used to think that TV would broaden horizons and make children want to read more books. They don't. They read less." A Thunder Bay librarian.
- "A student in my grade 3 class wrote a commercial break - for Old Dutch Potato Chips - in his essay." A Winnipeg teacher.
- "We played charades at a family party. The 6-year-old was bionic princess, bionic pumpkin, bionic nun." A Brandon grandmother.
- "We do know that TV promotes a life style that is sexy, materialistic, youth-oriented and sweet-smelling. The ads have turned the televised generation of children into junk-food eaters." A television researcher.

III. Broadcasting is Big Business

There are 3.1 million subscribers to Canadian television. There are 72 originating stations (32 CBC, 25 CTV, 10 independent, 4 TVA, and 1 through the Ontario Educational Communication Authority). In addition, there are 456 rebroadcast stations, of which 236 are CBC. In 1976 there were 403 cable stations, and that number rose to 479 in 1977.

Traditional and cable stations are licensed and, to some degree, controlled by the C.R.T.C., which exercises total control over engineering, and limited control over content. Pay television is not part of C.R.T.C.'s mandate, and is therefore free of Canadian content quotas.

For two comparable half hours, the Americans will spend $150,000, Canadians will spend $30,000. It is not surprising that 95% of Canadians watch American shows. While no reasonable person would suggest that we match the Americans penny for penny, we could be spared the prodigal waste of Canadian money being spent on an auction where CBC and CTV bid up the prices for the most popular U.S. shows - shows that are pouring into the country on cable stations anyway. Of the money spent on "dumped" shows and the competition for highly-rated ones, it is estimated that from $75 million to $100 million of Canadian money is spent on American programs, and the barometer is rising.

With reference to the financial status of the broadcasting industry, it is impossible to get profit and loss figures from individual stations. For reasons of competition, the precise figures are available only to C.R.T.C. However, the structure and profitability can be glimpsed in documentation supplied to potential investors. The Financial Post Corporation Service publishes brochures which reveal that most television and many radio stations in Canada are owned by a small number of holding companies involved in a wide range of enterprises. For example:

- Canadian Cable System operates 11 cable systems, holds a 48.9% interest in Famous Players, which in turn is engaged in real estate and bowling alleys. Canadian Cable net income figures available audited 12 months ending August 31st, 1976 - $9,415,000, and in 1977, $7,732,000.
- Western Broadcasting, with 42 radio and television stations in B.C., Alberta, Manitoba and Ontario, boasts almost complete coverage of B.C., as well as operating a recording studio, and ownership of the N.H.L. Vancouver Canucks. Western Broadcasting's net income figure for 1976 was $9,752,000, and for 1977, $4,329,000.
- Baton Broadcasting Inc., through subsidiaries, owns two television stations, three radio stations, and is engaged in the production of television programs, commercials and motion pictures. Baton sold the Toronto Argonauts in 1974, but retains rights to Miss Canada and Miss Teenage Canada pageants. Net income figures for Baton for 1976 are $6,011,000 and for 1977, $7,704,000.
- An item in the Globe & Mail of January 10th, 1979, reports that the owners of the Global Television Network have acquired Toronto Metros-Croatia, Toronto's professional soccer franchise in the North American Soccer League.

While it would be totally misleading to suggest or assume that the net figures quoted were derived from broadcasting, undoubtedly the beauty pageants and the bowling alleys have been a source of profit; the fierce competition for television and radio licences which surfaces at C.R.T.C. hearings indicates clearly that broadcasting is a growth industry, and a profitable one.

In all likelihood, individual station managers in Cornwall or Alberni operate without reference to the conglomerate balance sheet. It is reasonable to assume that station managers were sincere when they told researchers of the difficulties of "making ends meet." Only C.R.T.C. regulation has the power to turn profits back into programming.

Because broadcasting is a business, it makes no financial sense whatever to produce local programming at great expense, time and effort, when American dumping offers cartoons at $70 per half hour, FLIPPER for $60 for half an hour, CAPTAIN CAVEMAN at $70 and LAND OF THE GIANTS at $100.

For Canadian content, a poor show like ROMPER ROOM can be done cheaply and becomes a trade-off of ratings for Canadian content. It is all a matter of money and advertising rates. Hear the complaints:

- "We spend 12 to 15% of our purchasing budget to generate 3% of our income."
- "The guys who advertise on kid's shows are cheapskates."
- "The --- ---- C.R.T.C. cut from 6 to 4 commercials per half hour."
- "I don't mind programming for kids after 5 o'clock. It warms up the set and delivers the adults at six."

These cries of poverty are difficult to comprehend. The Advertising Standards Council indicated that it was increasingly difficult to find space for ads in children's programs. The demand had outrun the supply.

What about the costs of children's programming? It can be as cheap as the American dumped cartoons, or as expensive as the $1,500 for every SESAME STREET minute. But there is a middle ground. GREEN DOUBLE DECKER BUS, produced by CBC in Vancouver, has been so popular that it was sold to other stations. The direct costs per half hour were $1,000. The producer, Tony Gilbert, believes that children's television is done best by and in small units. "Ideas are fragile," he says. After two thirteen-week series, the show was cancelled; a sports event took the equipment, budget cuts took the money.

Gilbert's show was a bargain, yet it could not survive. What does that say about the status of children's television? First of all, it suggests that programming for children should be cheap. Doesn't it make you a little bit sad to know that the CBC (having done Dress-Up and Giant since the mothers of today were toddlers) is spending its biggest buck to augment SESAME STREET - an American show? A show that children would watch anyway? Their argument is that French is appropriate - Spanish is not. That argument brings hoots of laughter in Whitehorse where the odds of meeting a Spanish or French person are about the same as meeting a person who speaks Swahili. In any event, a one-minute SESAME insert and a minute of CANADA AFTER DARK each cost $1,500. Mercifully, CANADA AFTER DARK was given a decent burial. It played to an audience of 120,000. Does that suggest that CBC management equates the value of 120,000 insomniacs with all of the pre-school children in Canada?

IV. The Status of Children

Broadcasting for children in Canada today tells us how important they really are.

With few exceptions, private stations surveyed do just enough to keep the C.R.T.C. reasonably happy. Budget cuts hit first and harshly at children's programs. In all too many cases, producers are the has-beens or the hopefuls. The CBC added to the elderly FRIENDLY GIANT and MR. DRESS-UP shows, produced inserts for SESAME STREET and created a grab-bag of bits and things and gave it an umbrella title of JUST FOR KIDS.

It seems that any time between the ages of six and eight, children begin watching adult shows, some of them highly questionable for their consumption. One speculates that this is because there are no alternatives.

Secondly, the status of children's theatre, and therefore the importance of children, is reflected in Canada Council grants. For every $6 for adult theatre in Vancouver, children's theatre gets $1. In Regina, the ratio is ten to one. In Thunder Bay, less than one-sixth of the Canada Council grant is spent on children.

Thirdly, as a sample, the Children's Broadcast Institute, which was set up to function as a clearing house, comes away as tokenism. It has one small, noisy office, no executive director, a miniscule budget. Oh, yes; the names on the letterhead are impressive. The researchers in this survey wonder if this was an apology for what is not being done, or conscience-clearing for toy manufacturers.

The National Film Board has some excellent, indeed world-renowned productions, many of which would surely be palatable for children. The National Film Board has regional offices and field workers. It seems reasonable to an outsider that these films might be readily available - a Canadian product to show on Canadian television. This happens rarely. However, the American Public Broadcasting System recently bought enough NFB film, with an added bit from private Canadian production houses, to package 13 half-hours to be aired in April, 1979 on their network. Said the packager, "We don't pay much for NFB stuff."

As a final comparison in views on the importance of children in Canada, Hunter Davies of the Sunday Times Magazine (December 3, 1978) talked to Edward Barnes, head of the BBC TV Children's Programmes department; here is part of his report:

> "In almost every other country in the world, children's programmes have to fight with every other department for space. Today, each week day, the BBC devotes just under two hours every teatime exclusively to children, plus a bit in the morning and at lunchtime, and three hours on Saturday morning. This is double the time they had just 10 years ago. Children's broadcasts is a growth department. They're responsible for 850 hours a year of BBC-TV time, 12 per cent of the total, a figure beaten only by the Outside Broadcasts department, but then they have hours of boring old cricket which inflates their figures."

TRAVELS ACROSS THE COUNTRY

Newfoundland

Through the good offices of John Perlin, Director of Cultural Affairs, doors opened to show that the Province of Newfoundland, like other areas in Canada, is brimming over with talent, but there is a genuine paucity of production for children's television. Norman Harris, of the Department of Education, assured Peggy Liptrott that he would like to be producing more programs for children, but is inhibited by budget cuts and a shortage of facilities. Harris recalls sadly previous production of 3 1/2 hours per week. Optimism is present; Harris hopes to co-ordinate and co-operate with the new cable station, Avalon Cablevision, which is just getting under way, and will be working closely with Dr. D. Starcher, Director of Educational Television at Memorial University. Starcher also has high hopes for new developments in children's programming.

Avalon Cable is beaming ABC and NBC networks into Newfoundland by microwave from Bangor, Maine. The CTV outlet CJON produces no local children's programs, but carries CTV network shows. CBC used to produce a local program for children on the network as a summer replacement, but when budgets were cut, this program was cancelled.

There is no doubt that, particularly in some of the isolated communities of Newfoundland and Labrador, the need for quality program for children is keenly felt by those who know the powerful influence television and radio can exert on young minds.

New Brunswick

Cultural Affairs Director John Saunders of New Brunswick set the scene for a review of activities in his province.

Conversations with concerned New Brunswickers indicated great interest in children's programming, but production being hampered by financial problems, and involvement at the executive level in most stations. In the opinion of senior cultural officials, virtually none of the local stations, either CBC, CTV or the privately-owned stations, are producing any appreciable quantity of quality programming for children. Three years ago, CBC Moncton had produced some effective radio programs, but these too have been cancelled because of budget restrictions.

Paul Hanna of the Fredericton Young Company, a children's travelling theatre sponsored by the Canada Council and the province, operates on a shoestring, but managed last year to reach over 100,000 children. Over and over again, evidence emerged showing the discrepancy in the use of Canada Council grants in allocations between children's and adult productions. Hanna calculates that 80,000 adults attend plays at the Playhouse Theatre in Fredericton, with Canada Council subsidizing each adult to the tune of $2.10. This compares with the 100,000 children being subsidized at .11 a head.

New Brunswick (cont'd)

A privately-owned station, part of Atlantic Television System Ltd., CHSJ, is affiliated with CBC and CTV. It spends $300 direct cost in producing a nursery school program after cancellation of Romper Room. The station is able to buy Hanna-Barbera cartoons at from $50 to $300 for half an hour. Comparably, FLIPPER is available at $80 for a half hour, and BUGS BUNNY for $300.00. The need for quality, volume and inexpensive children's shows emerged in interview after interview.

Prince Edward Island

Dave Gunn, local manager of CBC in Charlottetown, admits that no programming is being produced on a local level on the Island, but network children's programs are being carried. The Radio department used to produce a children's show, reading children's stories for 10 minutes a week, but this is no longer happening. Major problems being faced are the same old budget bogey, with staffing and ideas apparently in short supply. CTV has a relay station only on the Island, with programming from Moncton.

The Confederation Centre at Charlottetown receives $210,000 yearly from Canada Council; $205,000 is used to mount an adult production on the main stage for the summer months, with $5,000 for another adult program on their second stage. The Centre uses $6,000 to $8,000 of its own funds to produce a children's program that runs from mid-June to mid-September, using a lecture theatre which holds about 150 children, and usually involving local talent.

One innovative feature on Prince Edward Island is a Parks Canada program for children, conducted all year round by staff members to help interpret the environment. In winter, there are snow hikes and winter games - tracking animal footprints in the snow, games of survival. In the spring, programs on pond and beach studies are conducted, and in summer the emphasis shifts to family participation, with kite-flying to explain wind currents, sand castles and campfire sessions to reveal the richness of our world. Two outdoor theatres are operated by Parks Canada, and a sand dune play is performed on summer evenings. Parks Canada's Philip Michaels is producing an audio-visual package as well as a teacher's manual, interpreting this project to grade school children. The isolated successes could be put into packages and shared with other provinces with a minimum of difficulty, if the communication systems made adequate provision for such dialogue.

Nova Scotia

Introductions were provided by Allison Bishop, Director of the Cultural Affairs Division in Nova Scotia's Department of Recreation. A highlight in Nova Scotia is the Department of Education's work in programming for in-school use. Notable in available talent are participants in Merry Time Clown and Puppet Company. Bernie Hart, Assistant Director of Education Media Services, suggested that what is needed is a university chair to study children and the media, to ascertain the media requirements of young children, and perhaps to assimilate and disseminate some of the known data. The Department of Education makes use of all available resources, using CBC, National Film Board and private sources to aid in production.

Nova Scotia (cont'd)

Research indicated that the CBC spent $600 per show on a half-hour children's program five years ago, but the program was cancelled, apparently due to lack of interest at the executive level.

Two University music students, Alice MacDonald and Tim Smith, the latter now program director at CFTO, Toronto, produced a children's program for Atlantic Television for 3 years with very little help, and at a cost of something in the neighbourhood of $17 per half hour. The program is not now being produced, but is still being aired on the Atlantic network.

Once again, it became clear that good ideas are available in many locations. Some die a-borning, some are shot down in full flight, others struggle awhile and then disappear. It also became clear that all too often one part of the country does not know what is happening in other parts of the country, and is not able to take advantage of opportunities and talent that could be shared.

Quebec

Children's programming in the Province of Quebec in the French language is recognized as being of an extremely high quality, imaginative and exciting. It is to be hoped that individuals and organizations concerned with new directions will make it their business to observe and learn from the Quebec experience.

Fascinating and frustrating meetings with the National Film Board in Montreal revealed the wealth of exceptional talent available, and documented how little of it is directed toward children. Time and time again the fact emerged that there were individuals within the framework of the National Film Board who are eager for a mandate to work on children's programs, a three-year mandate in which they can develop ideas already at hand related to quality and quantity. Peter Katadotes, executive producer of the Challenge for Change studio, is a typical example, and Jocelyn Rehder, producer in the multimedia division, is already producing slide and film strip material that could easily be adapted to film for use on television for children.

Rehder works closely with the Department of National Health and Welfare in Ottawa, and at one time had developed 13 film strips on sexuality for kindergarten use. In their opinion, at least, the film strips were first rate, well worth the $100,000 spent on the project. For reasons still totally unclear, the whole project was cancelled.

Derek Lamb, executive producer of the English animation studio, was asked about packaging a series of NFB animations for Saturday and Sunday morning viewing. According to Lamb, Public Broadcasting System in the United States is packaging just such a series. Once again, Canadian talent is being exploited without being truly accessible and of true benefit to Canadians, young or old.

Ontario

Through Norm Best, Director of the Arts Services Branch of the Ontario Ministry of Culture and Recreation, a wealth of valuable material was assembled.

Ontario (cont'd)

The research department of the Canadian Radio and Television Commission and the Canadian Communications Research Information Centre are both responsive and competent in providing information on research projects that have been and are being done. Janet Solberg, of the Research Branch of CRTC, has authored a handbook for Canadian broadcasters in conjunction with the Children's Broadcast Institute. Solberg suggests that good children's programs can only emerge as the result of the most intimate collaboration of creative, educational and research personnel, working as a program team.

CBC Ottawa is presently producing a network children's program called Pencil Box. It originated with Noreen Young, one of Canada's foremost puppeteers. The measure of the success of the program is the fact that approximately 4,000 letters a week are coming in from viewers. Ms. Young comments on children's television: "It's a question of persuading the people who dole out the money of how little actually filters into children's television. Kids are so vulnerable. They are one-third of the viewing audience, but they have no spokesmen with anything to say about what they shall see."

In Toronto, vast quantities of material and comment emerged as a result of conversations with dozens of people deeply concerned with children's television. These included the Children's Broadcast Institute and Rosalie Monk, Fred Rainsbery, Mac Irwin of Irwin Toys and President of the CBI, the Nostbakkens, Arlene Moscovitch of NFB Toronto, the Ontario Educational Communications Authority, the Ontario Institute of Studies in Education, the Council of Children and Youth, Ryerson Polytechnical Institute, and particularly the CBC children's department.

The Children's Book Centre, headquartered in Toronto, but with representation all across the country, is also deeply concerned with the quality of children's programming, and would like to see much greater use of the rich resource of talent and authors available to contribute to children's programs on both television and radio.

Far and away the best children's programs of quality being produced are emerging from the CBC and the educational networks. However, even at the CBC, according to a very highly placed commentator, the children's department lives "in the basement of the CBC's corporate consciousness!"

The distressing fact that has surfaced in the course of the survey is that lip service is paid to the urgent need for effective children's television, widespread use of the splendid talents available, and yet arguments, suggestions and proposals made as far away as 25 years ago are being repeated and rejected still. The Children's Broadcast Institute could be an exciting organization, but it keeps a low profile, and seems to accomplish very little.

A step in the right direction may be in Scarborough Cable, which has begun a Canadian children's channel, and is negotiating with cable stations across the country for their participation. The intent and the signs are good, but access to superior programming is required, if it is not to sink into its own mire of mediocrity.

Ontario (cont'd)

The CCC describes itself as "a non-violent viewing choice," and "a natural outgrowth from the 1975 Report of the LaMarsh Commission on Violence in the Media."

One of the problems CCC is facing is that the majority of programs actually produced by Scarborough Cable are primarily done by volunteers. With great respect, it is suggested that this could inhibit rather than enhance the development of high standards of programming. A second problem is more serious - how could you prevent children from channel-hopping? The third is the ever-present problem of financing. We wish the Canadian Children's Channel well in solving these and all their other headaches, many, as the ads say, not even meant for children.

Manitoba

A major thrust in broadcasting for children in Manitoba has been traditionally through the Department of Education's production, both within the Province and in co-operation with other western provinces. This has involved presentations for both television and radio. Recently the Department has begun to purchase and bicycle VTR cassettes to classrooms. The need for media literacy has been identified, recognized, and beginnings under way for close co-operation with the Faculty of Education at the University of Manitoba, Manitoba Teachers' Society and other change agents.

The Manitoba Arts Council provides financial support to the Manitoba Theatre Workshop, which has evolved innovative ways of working with children in theatre. The Department of Tourism and Cultural Affairs has sponsored an interdepartmental arts and education committee which recognizes the vital importance of television and radio in the process of involving the arts in education and education in the arts.

In terms of actual production of children's programming, Manitoba has not been able to harness the considerable pool of acting and writing talent that is available.

Saskatchewan

Contacts in Saskatchewan were established through Lou Julé, Executive Director of the Cultural Activities Branch of the Department of Culture and Youth, and Joy Cohnstaedt of the Saskatchewan Arts Board.

The Department of Education and the Saskatchewan Arts Board fund Globe Theatre School tours, a co-operative project which in some 300 performances has brought theatre to 80,000 children in the course of a year. Similarly, there has been co-operation in the production of two plays from the Globe Theatre School for television.

The Saskatchewan Arts Board runs a summer residential school at Fort San. For eight weeks, pre-teenage and teenage children study the arts from jazz through literature to photography, accumulating just over 1,500 student in the process.

SaskMedia, the production agency for education and culture, is presently anticipating a resurgence of activity and interest.

Alberta

Assistant Deputy Minister of Alberta Culture, Walter Kaasa, and members of his staff provided introductions as required in their province.

Alberta's Department of Culture has an outstanding model program for the development of writers. Awards, competitions, financial assistance, training programs, marketing and copyright expertise, grants to periodicals, assistance to publishers and an Alberta Authors Bulletin are among the services offered. Key people in Alberta Culture admit that even in conditions that so approximate paradise, it still takes about seven and a half years to produce a really competent author.

The Department of Education has an early childhood branch which offers services to parents and children from birth to kindergarten. A high-light of the Alberta scene is ACCESS, the corporation that provides media-based educational services. ACCESS has its own radio station, and buys fifteen half-hours of television time from commercial stations. Its productions are being marketed in both Canada and the United States. A comment that begs contemplation came in reply to our questions regarding the teaching of media literacy in classrooms:

> "We've ruined Shakespeare by teaching it. Now we're ruining movies by teaching art films. Schools can't handle the 3 R's so why let them ruin television by teaching it? They are totally incompetent in that field."

British Columbia

The British Columbia Department of Education has a Grade 10 media literacy unit in the curriculum and multimedia kits are among items provided. One such kit deals with nutrition as affected by television advertising, offering an antidote to the fast food chains and junk intake. The kits are widely used and could provide a model for developing teaching aids in media literacy for younger children. To the best of our knowledge, the multimedia kits produced in British Columbia were not familiar to people concerned with the same problems in the Atlantic provinces.

British Columbia's Department of Recreation and Conservation has an elegant scheme for equalizing both the costs and risks of touring artists, musicians and theatre, and the access of children in non-urban areas. Details of the program and the Department's leadership in fund-sharing can be provided by Tom Fielding, Director of the Cultural Services Branch, who assisted the researcher during her stay in British Columbia.

The four western provinces have for some time participated in the Western Regional Conference on School Broadcasting. Because of differing budgets, curricula and standards, this four-way arrangement for sharing television programs seems to have become fairly cumbersome, and is apparently being phased out of existence. It will be replaced by interprovincial trading.

Northwest Territories

Because of budgetary restrictions, the Department of Education has not been able to become deeply involved in television and radio for children or adults. "Nor," according to one of the interviewees, "do we have the resources to combat, correct or adapt the impact of television from the south." Added to these problems are the complications involved in the variety of native languages and dialects. Despite these difficulties, however, the Department makes innovative slides, film strips and audio cassettes to cover some thirteen variations in language. The magazine, PIK, displays the art of native children in an imaginative format. The Department of Cultural Affairs assists native groups to record history, and has co-operated in the production of a documentary made by freelance native filmmakers. The Department lends support to the burgeoning native interest in tradition. One official mused, "The upsurge is partly nostalgic, partly a political weapon, and certainly the reality of rejecting the deluge of culture from the south."

Yukon Territory

Television is new, very new. Until recently the CBC reached only a few communities. Therefore, the Territorial Government's audio-visual library is pivotal. At the end of 1978, the survey indicated that 23 schools get 3 films a week from a central collection of some 1,100 films. The Council of Yukon Indians is recording reminiscences of native people for posterity. Native languages are taught in schools at the request of parents, but this policy is still in its infancy, and is at times controversial.

At present, the Yukon has no department of culture as such. Education and culture are contentious issues in the north, as indicated by Eric Tagoona, President, Inuit Tapirisat of Canada, at a Senate-Commons committee hearing in the summer of 1978:

> "The classroom, the workplace, radio and television programs all join together today to threaten the very existence of our language, which is the backbone of our culture."

The pith of one of the major problems may be summarized in the comment by Eleanor Millard, Minister of Education, on August 29th, 1978:

> "Rather than be obvious about our cultural ambitions, as the Nazis were toward the Jews, we are much more subtle. We educate our North American Indians to become a part of us. It is a much more successful and certain route to eliminate another culture by educating their young."

The irony of Ms. Millard's comment is profound.

In Summary

While there are exciting things being done here and there, east and west, too many people concerned with children's broadcasting within their province seem to view the others, if they view them at all, with something like suspicion. In some cases, co-operation was tried, and seems to have failed.

Sharing - between unequal partners - has its problems. However, a new mechanism is desperately needed to wring the best value from the money being spent. While the mechanism is about it, it may change the priorities given to children in the scheme of things.

Because each of the provinces has a different system for cataloguing, it is not possible to do a tidy count of the number of films and VTR cassettes of a cultural nature that have been produced and/or are available. The researchers are convinced that if such a cataloguing could be organized, there could be an interchange of material which would considerably enrich the quality of broadcasting in all the provinces.

WHO SHOULD DO WHAT?

All of the people concerned with Canada, with broadcasting and with children, not necessarily in that order, have some serious responsibility for the present situation. The present situation has been described in the classic computer formula of "garbage in - garbage out." In this section of the survey, we recommend and elaborate on some areas where specific action is urgently needed.

At the base of all change or improvement in children's broadcasting, where the experts across the country seem to agree, where the buck stops and where the new design begins, is bulk-power advertising. Every and any improvement in the quality of broadcasting for children is a total waste if the programs produced are not properly promoted. They must be advertised and touted with all the vigour of the Big Shows. Quality programming is the given, publicizing and promoting is the essential ingredient to link producer and consumer. The Superman-Jaws syndrome must prevail, with the accompanying ballyhoo, T-shirts buttons and balloons as spin-offs and proof of popularity. Advertisers must be influenced, and the song they can hear is from the consumer. There is, in the opinion of the researchers in this study, no earthly use in improving the quality of broadcast fare for children if there is not a concurrent sounding of the trumpets and much fanfare to let it be known that we have and are broadcasting good, palatable, popular and worthwhile programs the children actually enjoy.

A second imperative is an agency or body - even one could do miracles - who could be or become the co-ordinator of all the labyrinth of structures and systems touching on the matter of children's programming.

Recommendation I: That the Federal Departments of the Secretary of State and Communications and the Provincial departments responsible for the arts and culture recognize the serious need for improved quality broadcasting for children, and take appropriate vigorous action immediately.

There is no evading governments' responsibility in Canadian culture. If measures are to be undertaken, clearly there is no more appropriate time for them to begin than in the International Year of the Child for whom broadcasting is so important.

Action can only start if individual human beings take an initiative, and it is recommended that the Secretary of State, Minister of Communications and Provincial Ministers responsible for culture and heritage encourage these initiatives with energy, enthusiasm and financial commitment.

Firmly in place in the office of the Secretary of State there should be a person who can keep untangled the labyrinthine webs of authority and responsibility, who can disseminate relevant information, and keep decision-makers informed of developments in the field as they emerge. This co-ordinator's desk would be a centre of information about laws governing

broadcasting, mandates to perform, and areas of responsibility. It would be the Ottawa desk of the Resource Centre recommended in this report. In its simplest form, the beginning of response to the need is the designation by the Secretary of State of an individual, either in its own Arts and Culture Division, or in Canada Council, who will become responsible for the improvement and enhancement of the quality of offerings in radio and television for the children of Canada.

The Departments of Culture in the Provinces, and Arts Councils throughout Canada, can and should play a significant role in improving the situation described in this report. Directors of Cultural Affairs in the Provinces can initiate programs to encourage writers, animators, filmmakers, set-designers, musicians, dancers, mimes, puppeteers and actors to concern themselves more energetically and more profitably with productions for children.

Where possible, in each of the Provinces one whole staff member should be made responsible for co-ordinating media projects throughout the province. This project officer must be aggressive, angry, aware, dedicated, interested, positive and persuasive. He/she must be ready, willing and able to work closely with the Departments of Education and Communication in the Provinces. Courses in media literacy can be developed and presented at community colleges, for teachers, parents, librarians, arts administrators and, indeed, children themselves. There can be much more effective co-operation with local CBC and independent television and radio outlets in devising ways of making better use of available resources, particularly including local talent.

Recommendation II: That government-sponsored communications organizations reassess and improve their programming for children.

It is recommended that large government-sponsored organizations such as C.R.T.C., National Film Board, Canada Council and the Canadian Broadcasting Corporation be made aware of the concern being expressed across the country that the quality and quantity of children's programming requires priority attention and improvement. Canada Council's concern might be based primarily with funding, the National Film Board with the creative aspects, and the C.R.T.C. with regulation and monitoring. CBC has its mandate. It is strongly recommended that the CBC allot a considerably larger segment of its budget to its children's department.

In June of 1977, in "Touchstone for the CBC," A. W. Johnson, President, said it clearly:

> "As part of the Canadianization of English television and the broadening of French television, we will make increasing use of the creative talents of independent Canadian producers. We must give more opportunity to independent producers across Canada to share in the national cultural heritage."

The Canadian Film and Television Association claimed that in 1977-78, the CBC spent $159.6 million on English-language television. Keith Ashford, in the Ottawa Citizen of March 18th, 1978 indicated that the amount spent on children's programming in the same year was $1.3 million. If the figures are not exact, it is nonetheless reasonable to assume that the proportions

are close, and that they are an all-too-vivid demonstration of priority given to our hostages to the future. They demonstrate at best a contempt for children's television; they indicate an incredible shortsightedness with respect to the power of the medium, both now and in the years to come.

So, in determining who should do what about the situation, there is a straightforward challenge to the CBC to look to its mandate, to reassess its priorities about the importance of its juvenile audience, and to explore with renewed vigour how best it can use independent producers to improve its programming. More money must be made available for children's programming, not just a piggyback on SESAME STREET or other programs, but in encouraging and making best use of creative Canadians who can and should produce children's programs of high quality.

Recommendation III: That monitoring and regulatory systems be established immediately to improve the quality and quantity of excellent programming for children.

The C.R.T.C. should monitor and regulate children's programming much more carefully. A tough, intelligent, aware regulating force is essential. Consideration might be given to making the Resource Centre responsible for this monitoring and regulating function. Television and radio stations and programmers must be made aware of the need for quality programming for children, and concurrently the need for a fair percentage of their budget being devoted to this area. Programs should be rated, and where necessary action taken to discourage advertisers from sponsoring unacceptable programs. To some extent this might be on a voluntary basis, but if necessary, specific standards and criteria can and should be developed.

The Association of Canadian Advertisers accepts a strong "Broadcast Code for Children," which is used on a voluntary basis in Canada, and by all accounts works well. It complements the Canadian Code of Advertising Standards, and both are supplementary to all Federal and Provincial laws, and regulations governing advertising. Admirable as the Code may be, and clearly as it recognizes a moral responsibility on the part of the media toward children, it is no match for the time-gobbling monster to the south, where no such strictures exist, and where ugly cartoons and violence characterize the children's hours on television.

Recommendation IV: That there be established a Resource Centre for collecting and distributing information about children's broadcasting, not only to provide a bank of print and audio-visual material available, but to be an important media learning centre.

A resource facility is needed and should be established to be a centre for the collection and distribution of information about children's media. The Centre should house excellent programs from Canada and around the world on radio tapes, in television and on film. There should be adequate screening and listening facilities and a bank of scripts and ideas for programs, with budgets attached, available for use by planners, programmers, researchers, writers, producers and players.

The Centre should provide an opportunity for learning, where interested people could visit as to a library or a laboratory, and return to their own stations with a concrete formula for new and exciting program ideas.

The Children's Broadcast Institute, through its chairperson, Mac Irwin, urges all concerned to develop a scheme or schemes whereby some of the profits derived from television generally can be ploughed back into children's programs. He describes the Catch-22 situation when the box is the babysitter, so the paying customer is not even watching, so the advertiser is reluctant to buy kids' time, so the quality of the program diminishes in direct proportion to its dollar value, so who is to subsidize the increasing cost of decent shows for television?

The researchers, who discussed the matter with several hundred good-hearted Canadians who care about children and the fare we provide for them, have come to the conclusion that the CBI could serve a useful purpose in co-ordinating all the varying complexities of the industry and/or meld their strengths and influence with and into the proposed Resource Centre for children's broadcasting. Whatever, the Institute should either act or self-destruct.

The Writers' Union could play a more active role in the crisis of children's needs, perhaps by initiating opportunities for writers to learn more about the intricate and highly-specialized art of writing for children. The Children's Book Centre can and would be prepared to assist in any such enterprise.

Corporations and private foundations might help finance the Resource Centre, provide bursaries for writers, establish research grants, develop travel programs for writers and illustrators, support a library of children's films, tapes and relevant information. The support of libraries across the country can be virtually guaranteed in the light of the tremendous success of children's book festivals held in 1977 and 1978. Additional responsibilities emanating from the Resource Centre are included in subsequent recommendations.

Recommendation V: That mechanisms be developed to provide children's broadcast training workshops and learning opportunities across the country.

The Resource Centre should be prepared to send out teams of people knowledgeable in the field, to conduct workshops in all the provinces and the territories, to combat apathy and help parents and teachers to cope with television. The teams would have competence in three main areas:

1. Education - to assist teachers in the development of media literacy courses;
2. Expertise - to assist media personnel in acquiring the unique skills needed in broadcasting for children; and
3. Liaison - effective working with community groups and parents.

The workshop team should co-operate with the various departments responsible for cultural development in the provinces. There should be a concerted effort to have local groups involving tehmselves with media literacy - parent groups, home and school associations, nursery schools, day centres, service and social clubs.

Courses should be offered, preferably ranging from six to eight weeks. These courses should be registered for university credits, and should be of an extremely high calibre. They should be available to any serious student working in children's broadcasting.

Tapes and cassettes related to workshops and training programs should be available to communities throughout Canada.

Recommendation VI: That tax incentives, on the basis of percentage of time spent on children's broadcasting, be developed to encourage private stations to improve the standards of children's broadcasting.

It is recommended that various considerations be given to means whereby producing children's programs can be made more attractive and profitable for private stations, for example, a tax write-off based on a certain percentage of profit being used specifically for children's programs. In general, the survey indicated that the majority of quality programs were produced at CBC or by the educational subsidized channels. It is reasonable to expect that the profit motive must be taken into consideration in the encouragement of an improvement of children's material on private stations.

The Resource Centre should have a monitoring panel to assess children's programs. The quality and quantity of these programs would be reported to the C.R.T.C. prior to each re-licensing hearing. A significant quota of original Canadian programming would be an important factor in measuring the station's performance.

In the course of this survey, researchers found a groundswell of conviction on the part of concerned individuals that while one can respect the right of the private entrepreneur to make his fair profit, indisputably the airwaves are free, and the private sector must accept some serious responsibility toward its junior audiences, and quality programming for the under-twelve age group. The J. Arthur Rank Foundation skims off 2% of gross profits to assign to children's film production - at least a start in establishing priorities.

It has been estimated that something like half a billion dollars has been spent annually on advertising on all media in Canada.

As the Resource Centre is conceived of as a non-profit organization, it may be possible to work out ways whereby some of the profits could help support and finance the Centre.

Recommendation VII: That there be a concerted effort to improve the education of children in media literacy.

It is imperative that children develop discretion and selectivity in watching television. It is recommended that Departments of Education in the provinces establish media literacy courses beginning at the Grade One level. Youth group leaders should be provided with media literacy kits, and there should be incentives provided in youth organizations such as Girl Guides, Boy Scouts, the YMCA, YWCA, YMHA, CGIT, Explorers etc.

Of all the people who should do something about the situation, perhaps the most important are the Commissioners of the C.R.T.C. They have the power to turn the taps on and off, to decree that a significant portion of profit be returned to programming, or to allow it to be used by the conglomerates to buy paper mills and hockey teams.

Parents are often fingered as the people most responsible "to instruct the child in the way he should go." Granted, parents can act as advocates for their children, mount righteous campaigns or appeal to their Members of Parliament to take righteous action. Parents have this duty and responsibility. But at best, they are Davids battling the industry's Goliaths.

Recommendation VIII: That research into children's programming be improved.

There are a number of national organizations conducting research into children's broadcasting. These include the Ontario Institute of Studies in Education, OECA, CCRI, C.R.T.C., C.B.I. and many more. It is recommended that the Resource Centre co-ordinate these studies, and make their findings more accessible to interested people, departments of Education, departments responsible for culture and heritage, public and private television and radio stations and the actual individuals involved in children's programming in particular.

All this accomplished, we will know that what the children are watching is for their good, and for the good of the nation.

Selected Bibliography

Action for Children's Television, Resource Book List, 46 Austin St., Newtonville, Mass. 02160

Alberta Culture: A Guide to Programs and Services, 1978

Broadcast Code for Advertising to Children, Canadian Association of Broadcasters

Children's Broadcast Institute:

Canadian Children's Television, a Sample Survey, Joanne Soloviov
Children's Television Programming, Oct. 1977
Edited Comments on Children's Television, Gerald S. Lesser
Letters from parents to CBI
Newspaper articles on children's media
Pamphlets and papers from ACT (Action for Children's Television)

CCRIC, Pamphlets, theses and newspaper articles.

Children and Television: A Moral Concern, Dr. F. B. Rainsberry.

Children and Television (Lessons from Sesame Street), Gerald S. Lesser.

C.R.T.C., Pamphlets and newspaper articles.

CTW Research Bibliography, Children's Television Workshop, 1978.

Hands Off, A Media REsource Book for Teachers, Ann Taylor and Marie-Louise Gay, NFB.

Magic Carpet that Transports? No, Dreamer, Not Yet, But We Do Have a Wall-to-Wall Drug of Animation, Christopher S. Wren, Saturday Review, Sept. 16, 1972.

Parents, Adolescents, and Television (Culture, Learning, Influence), Report by Joan Tierney, for C.R.T.C.

Report of the Royal Commission on Violence in the Communications Industry, Vol. I, Approaches, Conclusions, and Recommendations.

Submission to the Commission of Inquiry into the Education of the Young Child, Ontario Educational Communications Authority.

Television and the Child, Hilde T. Himmelweit, A. N. Oppenheim & Pamela Vince, London, Oxford University Press.

Television Guidelines for Early Childhood Education, Dr. Rose Mukerji, National Instructional Television, Bloomington, Indiana.

Television in the Lives of Our Children, Wilbur Schrann, Jack Lyle & Edwin B. Parker, University of Toronto Press, Toronto.

The Hard Facts of Arts and Culture, Canadian Conference of the Arts, Oct. 20, 1978.

The Plug-In Drug, Marie Winn Miller, Grossman Publishers.

Violence on TV - The Effects of Television on Children and Youth, National P.T.A. Television Commission, 1977.